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AMERICAN ART NEWS.

VOL. VI. No. 23.

NEW YORK, MARCH 21, 1908.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Exhibition of early Dutch and Flemish art.

Fifth Avenue Art Galleries.—The large and varied collection of rugs and textiles formed by Mr. Benjamin Benguiat, March 23 and 24.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue.—The annual exhibition of "The Ten."

Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.

Ralston Galleries.—Works of Art.

Scott & Fowles.—Special display modern Dutch paintings.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Japanese paintings, prints and art objects for collections.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery.—Works by Henri Le Sidaner.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kouchakji Freres.—Art objects for collections.

Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Anderson Auction Company.—Oil paintings from the private gallery of a connoisseur to be sold in the Howard Building, 264 Fifth Avenue (corner Twenty-ninth Street), March 26, at 8 P. M.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—The large and varied collection of rugs and textiles formed by Mr. Benjamin Benguiat, March 25, 26, 27 and 28, at 2.30 P. M. Also old furniture and silver to close an estate, March 23 and 24, at 11 A. M. and 2.30 P. M.

LATEST CUSTOM RULINGS.

It was decided recently by the Board of United States General Appraisers, in a decision by Judge Waite, that fashion-plate drawings executed by American artists residing temporarily abroad and intended for publication in a weekly magazine cannot be admitted free of duty.

The cast came before the lower customs tribunal on a protest filed by Harper & Brothers of this city, who objected to the imposition of duty at the rate of 20 per cent. under the provision of the Dingley tariff for "pen-and-ink drawings." It was contended by the importers that the sketches should be admitted without duty as being "works of art, the production of American artists residing temporarily abroad." It was shown in the testimony that many American men and women of limited means make a living in Paris by drawing the latest fashions and selling their products to publishers of weeklies and monthlies in the United States.

In his decision, Judge Waite says in part: "It might be claimed that they (the

HOUDON STATUES TRACED.

Five bronze copies of Houdon's marble statue of Washington, another bronze copy of which stands at 89th street and Riverside Drive, have been traced by Dr. John Quincy Adams, assistant secretary of the Municipal Art Commission. Dr. Adams obtained the information recently while compiling an authentic record of all the public monuments of the city. The whereabouts of all these copies of the noted French sculptor's work had been lost sight of for years, although diligent search had been made for them by many art lovers.

Houdon made his original marble statue of Washington for the State House at Richmond, Va. In 1851 W. J. Hubbard, a Virginia sculptor asked permission to take a plaster cast for a mould to make bronze copies of the statue. He was allowed to take two



"THE GARDEN OF LOVE"

Attributed to Rubens

From a Private Collection

To be Sold, Howard Building, March 26, by Anderson Auction Co.

SCULPTURE AT ACADEMY.

One of the three galleries in the Fine Arts Building is to be devoted to sculpture at future exhibitions of the National Academy of Design.

It is provided in the by-laws of the organization that the Academy shall show both paintings and sculptures, but hitherto there has not been room for important examples of plastic art. The new arrangement was proposed by Daniel C. French, and it was advocated strongly, despite some slight opposition. The success which has attended the memorial exhibition of the works of the late Augustus St. Gaudens in the Metropolitan Museum has demonstrated that sculpture is entitled to every recognition.

sketches) are artistic in design, or appearance so far as the landscape is portrayed or in the faces of the figures, but these, in our view, are merely incidental to the main thought and purpose of the sketches, which is to show the readers of the periodicals the styles of garments worn in France. We do not think this a purpose which, when carried out, would characterize the commodity as 'works of art,' and, aside from this, the works in themselves are not of such merit, we think, as would warrant us in finding that they are works of art, if we could disabuse our minds and thoughts of the idea that they are for purely practical and utilitarian purposes."

A resolution has been adopted by the council of the Academy which opens the present exhibition free to the public on Tuesday and Friday evenings, as well as on Sunday afternoons. Sunday has been the only free day hitherto.

casts, and then stopped, for fear of injuring the statue. From these casts six bronze statues, reproducing Houdon's work, were made.

One statue is now owned by North Carolina and another by South Carolina, and these are in their respective State houses. A third is in the Military College at Lexington, Ky.; a fourth in Lafayette Park, St. Louis, and the fifth is in the Corcoran Gallery, at Washington, and is owned by private parties.

The sixth statue was offered by Hubbard to New York in 1858 for \$12,000, but before it was bought the Civil War broke out. It stood in the rotunda of the City Hall for years, when the money necessary for its purchase was raised.

IN THE ART SCHOOLS.

National Academy of Design.

The Academy etching class under C. F. W. Mielatz, member of the Academy, is becoming an independently important feature of the school for the enthusiasm and good will put into the instruction by Mr. Mielatz is an added incentive to hard work and the results shown in the proofs bespeak themselves. Not only does he give his criticisms, but many times is so interested in the study that he etches a plate for his own portfolio, so that the students see a master of his craft doing his own work, and be it noted this is the only "co-ed" class in the Academy.

The Academy students, both girls and men, are planning a treat for after school hours in the near future, which will probably be a merry reunion indeed.

The composition class, under George W. Maynard, received its criticism last Friday on sketches for "The Arrival." After the lecture Mr. Maynard announced the final subject for competition, namely, "Saul and the Witch of Endor," from the Book of Samuel. Two weeks are given to work out the preliminary sketches, which must be 12 x 16 inches in size and ready for presentation on March 28. The school committee will then select a limited number to enter the final competitions. This class has shown excellent results during the term and it is difficult to even surmise who will be the worthiest.

The students of the Academy on Saturday last received word from Mr. Edwin A. Blashfield that his decoration in the chapel of the College of the City of New York had been completed and all obstructions to the view taken away, so that they would see it to perfect advantage. The first view was not entirely satisfactory owing to these obstructions.

Pratt Institute Art School.

Prof. Perry's lectures at the Brooklyn Institute are being attended by audiences in excess of the seating capacity of the hall.

Mr. Loy Smith reports \$116 as the proceeds of the Art Department's work for the Neighborhood Fair.

Mr. Cain has taken a position in the Commercial High School, Brooklyn, as instructor in Mechanical Drawing and Freehand Drawing, giving up his day work, but retaining his work with the evening classes. Mr. Watson and Mr. Dodge take Mr. Coan's day classes.

Mr. Parkhurst took a section of the second year design class through the Tiffany Studios last week. Another section visited the studios March 11. Besides the usual interest offered by the Tiffany studios, there is a fine collection on view of English furniture representing periods from Jacobean to the Georgian. The collection contains many fine examples of Chippendale, Sheraton and Adams, and other styles, some of which have been purchased by the Metropolitan Museum.

Mr. Hamann and the students of the jewelry and metal class visited the museum of the Brooklyn Institute of Arts and Sciences March 6. Dr. S. Culin, curator of the Indian section, gave a most interesting talk to the students, explaining the meaning of symbols as used for decoration by the American Indians.

An exhibition of ecclesiastic memorial and historic art, loaned by J. & R. Lamb, illustrating art handicraft in the west, recent development in glass, metals, mosaics, stone, marble and textiles, opened Thursday last and will continue to April 10.

New York School of Applied Design.

Mrs. Reeve Merritt has given \$500 to the building fund of the school.

Miss Estelle Whitfield has given a \$50 annual scholarship in the school.

Art Students' League.

Ralph F. Mulligan, a talented student of the League, has returned to the school after a month's rest at Seabreeze, Fla.

Antonio Baroni, one of the most promising students now at work here, has had a portrait accepted and well hung by the Academy. He is at present working in the Mora life and Chase portrait classes and does exceptionally good work.

Thomas Fogarty is having an exhibition at the League this week of his illustrations. They include pen and ink, gouache, oil and water color, all in his usual clever style and sparkling and true. His character sketches are unusually good.

Under the auspices of the art committee of the Public Education Association, a meeting was held in the interest of the decoration of schools and school rooms, on Tuesday afternoon last at the Technical School for Girls, Second Avenue and Fifteenth Street.

Addresses were made by John W. Alexander, Mrs. Anna Garlin Spencer, and Frederick L. Stoddard. Dr. James Parton Haney presided. There was music, a cello solo by Mme. Flavel Van den Hende, accompanied by Mrs. Annie Nathan Meyer.

BOSTON.

On Tuesday last, to celebrate the fifty-eighth anniversary of the establishment in business of their father, the respected Mr. Seth Morton Vose, of Providence, R. I., his sons, Messrs. R. C. and N. M. Vose, opened at their galleries on Boylston Street a special exhibition of paintings by the French masters of 1830. This event is of especial interest and importance, not only to Boston art lovers and collectors, but to the collectors of the so-called Barbizon pictures elsewhere, for the elder Mr. Vose was the first American to value at their worth the works of the "Men of 1830" and to foresee their future value in this country. He imported his first paintings of this school, works by Corot, in 1852, and his first Troyon's in 1854, and by 1857 he had in his art rooms examples, not only of Corot and Troyon, but also of Daubigny, Millet, Dupre, Rousseau, Diaz and Delacroix.

Some of the pictures shown on this anniversary occasion, notably a large and exceedingly fine Dupre, perhaps the most important example of this master ever imported, an exquisite silver Corot, "Ville D'Avray," a figure piece by Diaz and a small and choice Millet, would have enhanced the beauty and value of the Copley Hall show of Barbizons near-by, many of the examples in which, loaned by Boston collectors, came originally through Mr. Vose. A dainty and attractive little catalogue, with etched portraits of the Barbizon masters, and brief biographies, is also a feature of this unique exhibition, in which devoted and appreciative sons, deservedly pay honor to their esteemed sire.

The loan exhibition of works by the "Men of 1830" arranged by the Copley Society, is having a deserved success. The assembling of such a collection merits the gratitude of all Boston art lovers, and they are showing their appreciation by an unusually large attendance. Much regret is felt that the Quincy Shaw Millets could not be obtained, owing to Mr. Shaw's very serious illness.

IMPORTANT ART SALES.

Brandus Collection.

On Sunday, March 29, the pictures forming the collection of Mr. Edward Brandus will be shown at a private view at the Fifth Avenue Galleries, No. 546 Fifth Avenue. After exhibition for three days these will be sold at auction in the galleries by Mr. James P. Silo on the evenings of April 1, 2 and 3, at 8.30 o'clock.

Benguiat Collection.

The coming week will be devoted at the Fifth Avenue Art Galleries to the exhibition and sale of the second half of the Benguiat collection, consisting of choice rugs of different epochs and countries, draperies, velvets, etc. The exhibition will open on Monday morning and the sale will take place on the afternoons of Wednesday, Thursday, Friday and Saturday, beginning at 2.30 o'clock each day.

Private Collection.

The Anderson Auction Company announces a sale of old pictures for the coming week at the Howard Building, No. 264 Fifth Avenue. The pictures, which come from the gallery of a connoisseur, are now on exhibition and will be sold at auction Thursday evening next, March 26. They include original canvases and others attributed to famous names. Among these names represented is Rubens, the canvas attributed to whom, and which is entitled "The Garden of Love," is reproduced on the first page of this issue. It is also well known through many reproductions, and was bought many years ago in London on the advice of a noted dealer of that city, either as the original sketch made by Rubens himself for his famous painting, or by one of his ablest pupils. The picture is valued not only for its own art merits, but on account of the portraits it contains, including those of both of Rubens' wives, Van Dyck, who is depicted dancing with the Duchess of Flanders, and other personages equally well known.

Among other good names represented are Teniers, the younger, Roos, Rosa da Tivoli, Van Dalen, Wohlmuth, Quentin Matsys, Fra Bartolomeo, Hondecoter, Cornelius Janssen, van der Helst, Poussin, Snyder, De Witt, Palomedes, Wouvermans, Sir Godfrey Kneller, Richard Wilson, Jan Both, Salvator Rosa, De Hoogh, Nasmyth, Carlo Dolci, Van Ostade, Storck, Guido Reni, Weenix, Berghem, Benjamin West and Terburg, and among modern painters, Troyon, Blakelock, Charles Warren Eaton, Samuel Colman, Max Weyl and Rothermel.

NAST PICTURE SALE.

Thomas Nast's "Head of Christ" brought \$1,200 March 10 at the first session of the sale by the Anderson Auction Company in the Howard Building, No. 264 Fifth Avenue, of the collection of paintings, water colors and engravings owned by the late Thomas Nast, many of them originals by that artist. "Lincoln Entering Richmond," a framed wash drawing, from Thomas Nast's original painting, brought the highest price of the engravings, \$112.50. A three-quarter length signed painting of the Rev. Robert N. Merritt sold for \$75, and one of Mary Anderson as "Hermione," painted by Nast in 1890, brought \$125.

An interesting feature of the sale was the disposal, for \$40, of a landscape in oil signed "T. Moran, 1858." This painting, which represents a sweep of uplands, the faint outlines of London and the dome of St. Paul's in the distance, with a storm approaching, was bought by Mr. Nast in 1869 as the work of J. M. W. Turner. It had no signature, and for forty years it was admired as a Turner, until Thomas Moran said to be the greatest living authority on Turner, was called in before this sale to authenticate the picture, when he exclaimed: "Why, I painted that picture in 1858. It is my own work." Thereupon by request he attached his signature and the date.

RESULTS OF IMPORTANT SALES.

Cronier Sale.

A special cable to the Herald from Paris says:

The collection of modern pictures belonging to the late M. Jules Cronier, offered for sale March 11 at the Salle Petite, attracted numerous bidders, and in an hour and a half fifty-five lots were sold for the sum of 307,590f. (\$61,518). MM. Lair-Dubreuil and Henri Baudoin were the auctioneers.

The highest price of the day was brought by Corot's "Pêcheur Amarre a la Riviere," which was bought by Messrs. Arnold & Tripp for 39,000f. (\$7,800). The same purchasers secured for 17,900f. (\$3,580) Corot's "Pre au Bord D'un Etang," and for 13,600f. (\$2,720) "Le Pont de Mantes," by the same artist.

Messrs. Boussod and Valadon purchased Jules Dupre's "Le Vieux Pont," for 34,000f. (\$6,800). Other prices obtained were 20,000f. (\$4,000), paid by M. Obach, for Harpignies "Un Aube, Environs de Herisson," 16,800f. (\$3,360), for Ziem's "Le Port de Marseilles," 15,000f. (\$3,000), for l'Hermitte's "La Jeune Mere."

The final day's sale, March 12, produced 357,360f. (\$71,472), which brought the general total up to 664,950f. (\$132,990), of which 619,590f. was realized for the modern pictures. The last session was as animated as the preceding ones, the average prices being as satisfactory.

A Corot realized the highest price, "Lo Ferme du Grand Chaume a Etretat," bought by Arnold & Tripp for 32,000f. (\$6,400). Another Corot, "Batelier, Pres de la Rive, le Soir," was purchased by Boussod-Valadon for 17,000f. (\$3,400).

Harpignies' pictures sold well, and all realized the prices asked. Hernan Schaus, of New York, paid 20,000f. (\$4,000) for "La Loire a Briare." The same price was paid by Revillon for "L'Allier," another Harpignies. "Lisiere de Bois au Bord de la Loire" was adjudged to Bernheim Jeune for 18,000f. (\$3,600). The same painter's "La Loire Pres de Bouny" was bought for 7,100f. (\$1,420), by Arnold & Tripp, and the "Bergere Gardant ses Moutons," by Charles Jacque, realized the price asked, 30,000f. (\$6,000), which was paid by Arnold & Tripp. Another canvas by the same artist, "Moutons au Paturage," was bought by Le Roy for 10,200f. (\$2,040).

Works by Ziem were keenly contested. "Le Quai des Esclaves et le Palais des Doges" was acquired by a collector, M. Saint, for 13,500f. (\$2,700). "La Lignole Venise" was bought by a collector, M. Gutmann, for 10,700f. (\$2,140). "Venise Bragosi," valued by the auctioneer at 5,000f., was purchased for 10,000f. (\$2,000) by Bernheim Jeune. "Vue de Sainte Sophie a Constantinople" was bought by Allard for 5,600f. (\$1,120). A water color by the same painter, "Le Bosphore," fetched 6,400f. (\$1,280).

A pretty painting by Jules Dupre, "La Mare," was bought by Herman Schaus for 11,500f. (\$2,300). A panel by Diaz, "Sous Bois," fetched 10,000f. (\$2,000). "Le Soir au Bas Meudon," by Daubigny, was bought for \$10,100f. (\$2,020). By Mme. Lang, a pastel, "La Petite Gardeuse d'Oies," was bought by M. Jacques Seligmann for 6,500f. (\$1,300).

Ehrich-Oehme Sale.

The auction sale at the Fifth Avenue Art Galleries March 12 of the Oehme and Ehrich paintings, resulted in the sale of seventy-six paintings for \$46,240.

A list of pictures bringing the highest prices, the artists and buyers follows:

Students of Mustie, Kaemmerer; Alexander	
Barrie	\$475
The Sultan's Palace, Pabree; R. C. Vose, Boston	400
Lady in Gray Satin, Sir Peter Ley; L. Ralston	475
The Sentinel Trees, Harpignies, R. C. Vose, Boston	900
Portrait of Van Loo, Rigaud; Holland Art Galleries	1,100
Portrait Milton in Youth, Dobson; Holland Art Galleries	575
Voorburg, Holland, Gruppe; R. C. Vose, Boston	450
Moonrise, Driesten; W. H. Woodin	425
Flonde and Brune, Kiesel; Alexander Barrie	700
Gipsy Camp, Moreland; Holland Art Galleries	475
Kemble as Hamlet, Sir Thomas Lawrence; H. Hirschberg	825
Portrait of Lady le Clerc, unknown; B. Cohan	510
Home Life in Holland, Kever; R. C. Vose, Boston	1,300
Portrait George IV., Sir Thomas Lawrence; J. L. Newborg	475
Bridge at Oudenard, Thaulow; John D. Chapman	950
Evening Calm, Holland, Jongkind; H. A. Cass	1,750
Return of Baptismal Party, Schmutzler; W. B. Gottlieb	950
Summer Time, Albert Lynch; Edward Blumenthal	625
Portrait of Nell Gow; Raeburn	650
Return of Flock, Evening, Troyon; Alexander Barrie	7,000
Portrait Vicomtesse d'Emonville, Largilliere; L. A. Lanthier	1,100
Virencourt in the Vosges, Monchablon; W. B. Gottlieb	725
Opening Grand Canal, Venice, Ziem	5,500
Sir John Reade and Brother, Gainsborough-Dupont; G. D. Heucken	500
La Ferriere, Julian Dupre; R. C. Vose	825
The Wood Cart, Mauve; H. A. Cass	1,300
Cavaller, Louis XV., Roybet; Alexander Barrie	1,350
Our Daily Bread, Pieters; W. W. Fuller	1,000
Reading the Talmud, Israels; J. W. Clark	1,000
Pleasant Trip, Wallachia; Kowalski	650

CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, PITTSBURGH, PA.

International Exhibition of Paintings and Sculpture.

Works (not for competition) received on or after April 9.

Opening of Exhibition, April 30.

Closing of Exhibition, June 30.

ROYAL ACADEMY OF LONDON, LONDON, ENGLAND.

Water colors, miniatures, engravings, etc., received March 27.

Oil paintings will be received March 28, 30.

Sculpture will be received March 31.

NATIONAL SCULPTURE SOCIETY, 215 West Fifty-seventh St., N. Y.

Exhibition of Sculpture in Baltimore, Md.

Works received, Baltimore, March 24 and 25.

Opening of Exhibition, April 25.

Closing of Exhibition, April 4.

BALTIMORE WATER COLOR CLUB, BALTIMORE, MD.

Works received March 30.

Opening of Exhibition, April 6.

Closing of Exhibition, April 26.

AMERICAN WATER COLOR SOCIETY, 215 W. Fifty-seventh St., N. Y.

Works to be delivered April 17 and 18.

Opening of Exhibition, April 30.

Closing of Exhibition, May 24.

ROYAL CANADIAN ACADEMY, Toronto, Canada.

Entries by April 10.

Works received April 17.

Opening of Exhibition, April 24.

AMONG THE ARTISTS.

Bolton Coit Brown was for a few days last week at his Tenth Street studio, having come down from his Woodstock place, where all his painting is done, on business connected with his club of subscribers, for whom he has been painting since last year. He has completed the number of pictures contracted for. Whether or not an exhibition of them in New York can be arranged for before their dispersion is as yet uncertain. One of the club pictures, "October," a characteristic and charming example of the artist's work, is well hung in the present Academy display.

George H. Smillie is engaged in painting a pastoral which he intends as an exhibition picture. It is a study of early summer greens. He recently sold a picture at the Boston Art Club, the only picture sold at the exhibition there.

Jules Turcas is at present in Lyme, Conn. He will return to his Sixty-seventh Street studio next week.

Roswell M. Shurtleff is painting water colors for the water color exhibition. Mr. Shurtleff has recently been elected president of the Artists Fund Association, and at their annual dinner, which will take place next month, he will endeavor to make it less funereal than those previously held. He intends to invite some good after-dinner speakers and arrange also for other forms of entertainment.

At his studio in the Le Boutillier building, Will H. Drake is showing some pictures of hunting scenes in which he introduces Arab horses and different wild animals. In these recent works the artist shows stronger motives which are more effective than some of his earlier pictures.

Cullen C. Yates is preparing to spend some weeks at the Delaware Water Gap in early April, where he will make some sketches. He has been busy in his studio in the Van Dyck all winter painting exhibition pictures.

Theodore K. Pembroke is painting a number of pastel landscapes in his Sixty-seventh Street studio. He will hold an exhibition of his work in the spring.

Frederick L. Thompson has been showing in his studio, No. 233 East Eighteenth Street, studies along the New England coast. Mr. Thompson has only recently taken up painting, but his work already shows marked promise. Among the most interesting of his offerings is a series of beautiful pastel studies. If this man keeps on he will soon have to be taken rather seriously. He has the gift.

A reunion and dinner of students who worked at the Academie Julian in Paris between the years 1880 and 1890, inclusive, is to be held at the Atelier Cafe, No. 33 West Sixty-seventh Street, New York, on Tuesday next, at seven o'clock P. M. The old songs will be sung, and a promise is made by the committee in charge, Gari Melchers, J. William Fosdick, H. W. Watrous, Francis C. Jones and Frederick S. Lamb—that some new stories will be told and fresh impressions given.

The Worcester (Mass.) Museum announces an exhibition of water colors from March 29 to April 19, and its annual invitation exhibition of oils from May 29 to Sept. 20.

ABBEY'S HARRISBURG MURALS.

A special copyrighted cable to the New York Tribune from London says:

Edwin A. Abbey has completed his paintings for the dome of the capitol at Harrisburg, which have occupied him for several years. There are four immense lunettes, representing the westward march of religious liberty and the pacific progress of the three great industries of Pennsylvania, coal mining, the production of oil and the working of iron and steel. These prosaic themes are treated in a highly poetic manner as triumphs of religious liberty, science, light and vulcan, and homely but dramatic use is made of miners and mechanics. The most brilliant and original work is the Spirit of Light, with a swarm of genii carrying the light from a maze of derricks and soaring upward toward the sun.

There are also four circular medallions for pendentives, carried beyond crowns and arches. These have full length figures of religion, science, Art and law against gold backgrounds inscribed with texts in white letters. The eight works comprise a scheme of decoration more ambitious than the Grail panels in the Boston Public Library. The treatment of commonplace industrial subjects is bold and original and the color schemes are radiant with beauty. These pictures will be exhibited at the University of London, under the auspices of the Royal College of Art, before they are sent to America.

Mr. Abbey's commission for the decoration of the Senate Chamber and the House of Representatives is not included with the more difficult work for the dome, which is his supreme achievement as a painter and colorist of creative force.

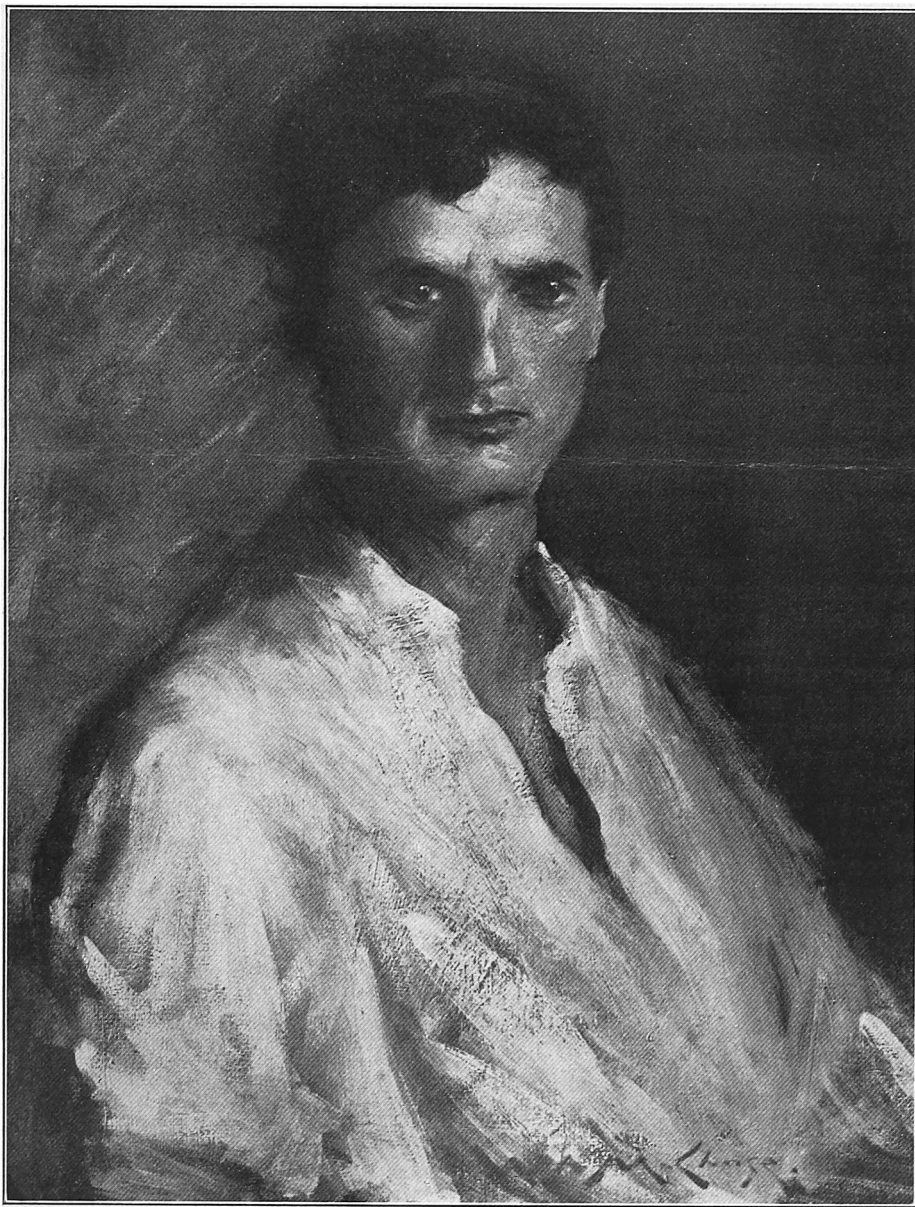
COMMENTS BY HALE.

Philip Hale says in the Boston Herald:

The late John Lambert, the lamented Philadelphia artist, is said to have left a sum of \$50,000, the interest of which is to be expended in buying pictures by young artists of promise—not paintings by those already arrived, but by young men who are just knocking—sometimes knocking too lustily—at the portals of the Hall of Fame. This is one of the most admirable ideas which has come to my knowledge of late. Mr. Carnegie has endowed a huge picture gallery in Pittsburg, and it is, naturally, wholly right and proper that he should spend his money as he chooses. But if he really wants to help American art, he could do it better by spending \$20,000 or \$30,000 a year on works by American painters. They could be elected by a vote of the exhibitors. No doubt it would be a case of each man for himself and Themistocles second. But what of that? Themistocles would be vindicated.

It is said that the "Eight" cleared \$8,000 at their recent show in New York. One may not admire their art in every particular, but one is glad to hear that any artists in these hard times have for the moment, at least, won the favor of the fickle Mazuma.

The Corcoran Gallery has just issued a new catalogue of its permanent collection of paintings—one which should set a standard for such publications. The simplicity of the cover, the quality of the paper, the arrangement of lists and the half-tone illustrations are all to be heartily commended. The frontispiece is a photogravure, printed in sepia, of Elliott's portrait of Mr. Corcoran, and scattered through the volume are eighteen half-tone reproductions of important paintings owned by the Corcoran Gallery. Among the illustrations are reproductions of Paul Dougherty's "Land and Sea," Willard Metcalf's "May Night" and "Winslow Homer's "A Light on the Sea," all of which were purchased last winter from the exhibition of contemporary American paintings, while among the older works represented are Church's "Niagara," Israel's "Interior of a Cottage," Wyant's "Landscape" and Brush's "Mother and Child."



A YOUNG ROMAN

By William M. Chase

Courtesy Montross Gallery

In Exhibition "The Ten"

George E. Wade, the English sculptor, who has been in this country for several months, sailed last week on the Oceanic to attend the unveiling of the statue of Queen Alexandra in London, which is to be erected at Bombay. Mr. Wade said to a Tribune reporter that there were many artists of great ability in America and that contrary to his expectations he found the artistic temperament highly developed here. He said it was now time for America to assert her artistic individuality and throw off the influence of the French schools.

ORIENTAL ARCHITECTURE.

Volume II. of Mr. Russell Sturgis's "A History of Architecture" is announced for publication this spring by the Baker & Taylor Company. In this volume Mr. Sturgis will take up the architecture of India, China, Japan, and other nations of the East. He will also deal with the development of Mohammedan architecture from Byzantine models and with the rise of the Gothic School of Central and Northern Europe. This will bring Mr. Sturgis's work down to about 1300 A. D.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montmartre, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

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THE EXHIBITION SEASON.

While the art business season has been, until recently, a bad one, that of exhibitions has never been so full. Our columns are again this week filled with announcements of displays to come and of those already on, with notes of coming exhibitions and sales, and with records of sales past. The public has responded well to the flood of invitations for exhibitions that has poured in upon it of late, and both public and dealers' galleries have been filled and are filled with visitors, some of whom have been, and will be, buyers. Last week brought, for example, the opening of the eighty-third annual exhibition of the old Academy of Design, the best in its history, several "one man" displays, in dealers' galleries, the annual exhibition of "The Ten," a memorial exhibition of works owned by the late James S. Inglis, and in Boston the opening of the Copley Society's annual show, this year of masterpieces by the "Men of 1830." Truly a varied art menu.

IS AMERICAN ART VULGAR?

According to a Philadelphia newspaper no less a personage than Cecilia Beaux, herself an eminent painter, as-

serts that American art is vulgar. She is quoted as having made this startling assertion in an address delivered before the members of the Pennsylvania Academy, last Friday evening, on "The Public and Modern Art." "The Boston Art Museum," she said, was "a cold storage warehouse for art collections." Her only praise was for Augustus St. Gaudens, and whom she said was the only American artist who had caught the spirit of modern thought.

It would be interesting to have the full text of Miss Beaux's remarks and to follow her argument. The statement is a surprising one to come from a leading American artist, and we feel that either Miss Beaux has been misquoted by the Philadelphia paper or would be willing to qualify, if she is not minded to explain, her attributed assertion as to the vulgarity of modern American art.

ANNUAL EXHIBIT OF THE TEN.

With the Robin and the Jonquil, those welcome harbingers of spring, come "The Ten." They offer again at the Montross Gallery, No. 372 Fifth Avenue, their canvases which tell of the joy of life, of summer and the sun, and they are doubly welcome this spring, to give renewed hope and cheer to an art world that has had more than wintry weather to depress it the past season.

The display this year is higher in standard than even the good one of last spring. All the members of the organization are represented: Benson and Hassam, with four examples each, Chase with five, Decamp and Reid with three, Dewing, Simmons and Tarbell with two, and Metcalf and Weir (the last had five works last year) with only one example each.

This array of twenty-seven pictures, is the most inspiring and the most gratifying to artistic soul and sense of the season. For these men are some of them masters of their craft—others are growing fast, and all are earnest, sincere and sane painters.

The clou of the display to the present writer, is unquestionably Joseph De Camp's "Guitar Player," a really remarkable portrait of a young woman seated on a sofa and thrumming a guitar, her face full toward the viewer, while on it from a western window falls a flood of light, illumining the sitter and the old sofa and music rolls in its corner, and half the room. This figure, which the artist has so perfectly drawn and posed, is alive. She moves and breathes, and although the flesh tones may be a trifle too hot, the light is strong and this may be pardoned. The effect of this canvas does not wear away. It remains to charm in memory. Admirable also are the artist's two other examples, the half-length female portrait, "The Brown Veil," a fine study of browns, rich in quality, and "The Cellist," another virile figure work.

From the able brush of William M. Chase come two little Florentine landscape sketches, full of air and light, a characteristic still life of fish, painted as only Chase can paint this subject, and two bust portraits, one of Alfred Stieglitz, an unusual work, and another entitled a "Young Roman," reproduced in this issue and broadly and finely painted.

Frank W. Benson sends his well-known "Portrait of My Daughters" from the Worcester Museum, that attractive outdoors with figures, a full-length fancy portrait "Girl with Veil," clever, indeed, in the mangement of

light and the rendition of filmy lace, a charming interior with figure, "A Rainy Day," and "Eleanor," a rendition of sunlight, characteristic and true.

Of the four pictures shown by Childe Hassam "The Bower" has a really graceful female nude, a long step forward for the artist, whose wooden figures have heretofore marred his otherwise fine landscapes. A city scene, "Broad and Wall Streets," will make Colin Campbell Cooper look to his laurels, and there are two charming outdoors, one "Moonlight—The Old House," very tender and full of sentiment.

From Willard Metcalf comes only his "Trembling Leaves," that almost magical rendering of breeze-moved foliage, and Robert Reid sends his "Brown Veil," "The Butterfly" and a landscape, "On the River," all admirable and which were noticed when recently shown in his studio.

Edmund C. Tarbell is represented by the stunning "Preparing for the Matinee," from the St. Louis Museum, and an interior with figure, "Girl Cutting Patterns," in his best manner.

"The Peacock Feather," a characteristic fancy portrait, comes as Alden Weir's only offering. It is, of course, good, but this able painter should be more adequately represented.

Dewing sends two of his usual works with typical titles, "Green and Rose" and "The Necklace." They are as ever, tonal symphonies with ungainly maidens as a center, and do not startle, if they please. Last of the band comes Edward Simmons with two studies only, one "The Shore," hot but fine and rich in color, and another, a landscape sketch, notable for its diffused light.

And thus "The Ten" deliver their annual message of hope, of life, of promise. Visit the display and fill your soul with color, light and the breeze and promise of summer and the sun.

James B. Townsend.

LETTERS FROM SUBSCRIBERS.

Editor AMERICAN ART NEWS:

Dear Sir. A good many artists who sent pictures to the current exhibition of the National Academy have had them returned with the statement that "The National Academy of Design regrets that owing to restricted space your picture, although accepted by the jury, could not be placed by the Hanging Committee."

That is to say, a good many artists whose work is admitted to be worthy of a place in the exhibition are excluded—are denied the opportunity to show their work and offer it for sale—because of the lack of an adequate gallery.

Surely, this is a calamitous condition of affairs, and one most injurious to art progress.

I wrote you on the subject several months ago, asking what was being done to remedy this. Immediately afterward an announcement was made that the Academy was going to take active measures to raise funds for this purpose. The work was to be vigorously prosecuted. It would be interesting to know what has been accomplished. Let us hear from the Academy.

The Academy is, in a sense, on trial. It undertakes to be national in character, and of benefit to the cause of art—with its diminutive exhibits—from which must be excluded large numbers of works admittedly worthy of acceptance. These claims are absurd.

The financial assistance needed to remedy this evil will be given to the Academy or not given at all. The Academy (whatever its shortcomings) is the natural and proper agency. Those persons who are endeavoring to discredit the Academy are only hampering the whole movement. Possible contributors can only be estranged by dissensions among the artists.

OUTSIDER.

New York, March 19, 1908.

[There is much good common sense in this presentment of a very trying situation, it seems to us, but the Academy is certainly trying to raise the necessary funds to build proper galleries.—Ed.]



THE LATE ABRAHAM ADLER

The death of Mr. Abraham I. Adler, of Fishel, Adler and Schwartz, which had been sorrowfully predicted, occurred on Sunday last at his home in this city. The funeral took place on Tuesday morning last.

Mr. Adler was born in New York City in 1855, and was graduated from the College of the City of New York. He had been in the art business since he was sixteen, and was first in the employ of Jacoby and Zeller. For many years he was a member of the firm of Fishel, Adler and Schwartz, and he first induced the house to engage in the handling of high class pictures. He had a natural art taste, which he cultivated and became an excellent judge and buyer of good pictures.

His health began to fail some three years ago, and he grew gradually more ill. He was able, however, to attend to business until about two months ago. Mr. Adler, who is survived by a widow and two daughters, was a man of fine and high character, and was universally esteemed in the art world. His passing is everywhere deeply regretted, and he leaves his friends and family the best of all legacies, that of a good name and fame.

The National Society of Craftsmen announces that during March there will be an exhibition in the Members' Room, No. 119 West Nineteenth Street, of Persian manuscripts, loaned by Mr. Daniel Noorian.

On March 26 Mr. Daniel Noorian will give an illustrated talk in the studios, at 8.15 P. M., on Persian manuscripts.

The directors have under consideration an important summer exhibition of craft-work, the full details of which will be sent to the membership at as early a date as possible.

The secretary announces that a fine, new building, erected expressly for the Arts and Crafts movement has been placed at the Society's disposal at a most moderate rental. This building is located at a well-known and popular summer resort near New York. It includes three well-lighted shops suitable for classes in wood, metal, leather, etc., with facilities for a kiln; a large studio 20 x 20 feet, with three bedrooms, bathroom, kitchen and entrance hall. This is a good opening for paying summer classes of the Arts and Crafts.

The Municipal Art Society announces a series of special meetings to be held during its seventh annual exhibition in the galleries of the National Arts Club, 119 East Nineteenth Street.

LONDON LETTER.

London, March 11, 1908.

The late Mr. Staats Forbes' collection of modern French and Dutch pictures already possesses world-wide fame. His admirably chosen selections from the work of the most talented of our younger artists are no secret, though few have been publicly exhibited, but to those unfamiliar with the scope and extent of his collection it may be news that he possessed a number of admirable examples of the Norwich school. It is with a selection from these pictures, and others added thereto, that Mr. Eugene Cremetti inaugurates his succession to Mr. Thos. McLean's well-known galleries in the Haymarket. The exhibition is particularly apropos now that the Norwich school has deservedly come into fashion among the collectors, and once again Mr. Staats Forbes has proved far-sighted of his generation. Cotman, whose oils are not easy to find, is represented by three delightful little marines of fine quality, Crome by eight landscapes of varying size and excellence. "Marshy Meadows" is not one of the largest, but it is assuredly one of the best. Following these great chiefs of the school come James Stark, George Vincent and A. Stannard, all well represented and last but not least are two sketches by Constable, who is also claimed for Norwich. A De Wint, two unusually interesting Wilkies, two Mullers and several charming Boningtons are the principal additions to the British section, while in the small gallery are a number of excellent paintings by Cazin, Jacque, Harpignies, Diaz, Isabey, Fantin and other French masters.

Mr. Cremetti is also showing a large portrait group of "Mrs. Wm. Bosanquet and Family," by Romney, which will be new to most students of that master.

During the last few months London has been honored by the unadvertised presence of the gifted French artist, Henri Le Sidaner. He has been absorbing the beauties of her smoke-laden atmosphere, he has been lingering in her enchanted garden of Hampton Court, and now with all that passion and science which we know him to possess, M. Le Sidaner puts before us the quivering visions which here have stirred his emotions. Of the eleven pictures set with exquisite taste on the walls of Goupil Gallery (5 Regent Street), eight are inspired by Hampton Court. They commence with an exquisite pastel, all silver, turquoise and chrysolite, of a houseboat seen on the river at eventide in September. They follow the sun in his course, as he rises over the old-world garden and caresses the Palace to a rosy blush; and they end with his lingering rays on "The Fountain Court at Sundown." Some seem more beautiful than others, because each aspect has its own value to each beholder, but there is not one that has not its charm, that does not testify to the sureness and poetic sensitiveness of the painter. "Trafalgar Square" in twilight, and "St. Paul's from the River" on a winter's morn, are gratifying reminders to Londoners of the romance an artist can discern in the crowded thoroughfares of the city as well as in the cloistered calm of its outskirts.

M. Henri Foreau, an honorable exception to the rule that Frenchmen do not excel in water color, shows at Messrs. Obach's (168 New Bond St.) some fifty examples of his work in this difficult medium. Very personal in style, his water colors may yet be said to claim kinship with those of J. F. Millet, and this kinship is most trace-

able in "Causiere au bord de la Marne," and the beautiful early morning effect, "Rentre des feins au Pareu," with the dew rising from the ground. Mr. Foreau is especially happy in the luminosity and depth of his skies and in a number of scenes at the Pyrenees he handles these terrible mountaintops with great discretion and success. His drawing is dainty and deliberate as his color is also, and this first London exhibition of his work should prepare a decided welcome for his second.

Considerable excitement has been caused by a new rule passed by the Royal Society of Painters in Water Color which forbids members or associates of that society from writing articles criticizing the work of living artists. This rule is aimed at one of the most brilliant of the younger associates, Walter Bayes, who has written a number of trenchant and admirable criticisms for the "Athenaeum" and "Saturday Review." Mr. Bayes himself an artist of great charm and ability, comes of an artist family, his father being the well-known etcher. His brother Gilbert is a sculptor of mark and his sister, Miss Jessie Bayes, is one of our foremost illuminators.

The great event at Christie's has been the sale of the Dickens collection

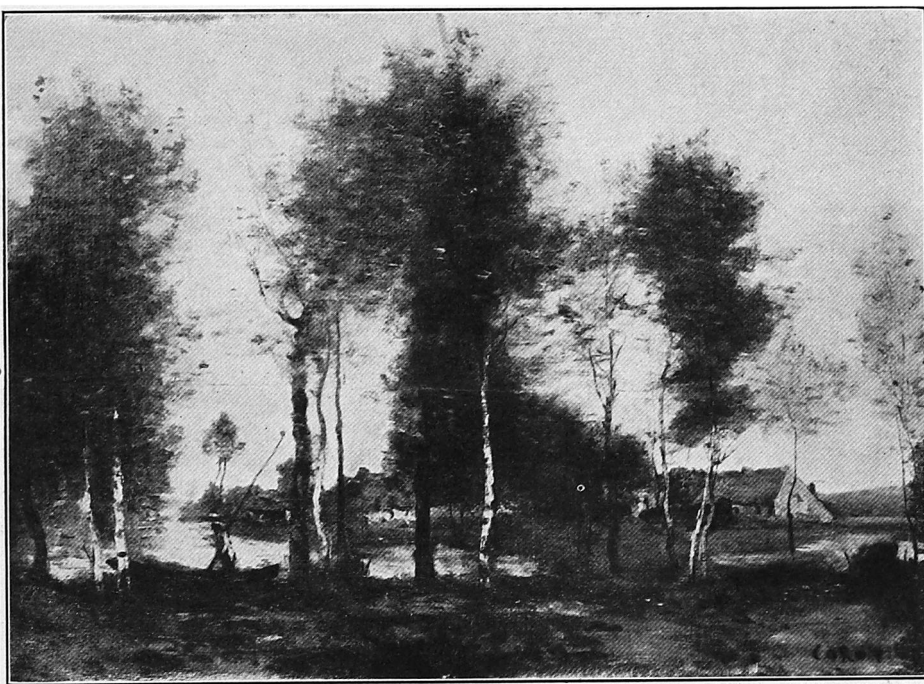
PARIS LETTER.

Paris, March 11, 1908.

A rather quaint exhibition is that of M. Pissaro, at the Druet Gallery. This artist, who is visibly under the influence of Oriental illuminations, has produced a number of compositions on subjects drawn from the Arabian Nights and some of Loti's novels. The treatment is somewhat confused and the design neglected, but, as a whole, the composition is impressive in the extreme and does credit to the artist's originality as a colorist and a decorator.

At Petit's there is now an exhibition of some fifty paintings, mostly portraits and landscapes by Mr. Henri Tenrè. Subtle indeed is Mr. Tenrè's art and few painters have a deeper sense of nature. Especially remarkable is his "Gardner's House," a clever study of light and air, which evidences a refined talent. Among Mr. Tenrè's other paintings must be mentioned two studies of the Trianon and "The Neptune Basin at Versailles."

Alexis de Hanzen is now exhibiting at the Galleries des Artistes Modernes a number of seascapes, many of which are really remarkable. He has studied the sea in its many aspects on every shore from the Baltic to the Mediter-



LANDSCAPE
By Corot

In Goupil Gallery, London

See London Letter

of porcelain, which brought a total of £44,293. Over a quarter of this amount came from Mr. E. M. Hodgkins, who secured most of the plums. A beautiful pair of Dresden busts of children cost this famous Bond streetdealer 1,150 gns., and he also secured Dresden figures of a harlequin and lady for 350 gns., and of "The Chiropodist" for 220 gns. Another Dresden figure of a lady in a black crinoline with a pug dog in her lap brought 1,050 gns.

Mr. Hodgkins also made some important purchases of Sevres, securing at 1,400 gns. a pair of gros bleu vases and covers 17½ ins. high; at 1,200 gns. another vase and cover, and at 950 gns. a pair of oviform vases and covers 17½ ins. high.

Comment was recently made in this column on the strange fact that a picture signed Corot and apparently identical in subject with a well-known Corot belonging to Messrs. Wm. Marchant & Co., was recently sold at Christie's for a very low price. It may interest readers to see a photograph of the Marchant picture reproduced on this page. The picture is undoubtedly authentic and elicited the admiration of many distinguished critics when it was exhibited last year at the Goupil Gallery.

anean and the Black Sea. He seems to have especially succeeded with the latter, and his striking composition, "The Black Sea," is a remarkably fine canvas.

Other exhibitions now on are: At Petit's, one of the works of Henri Rousseau, the well-known Orientalist painter; at the Galerie des Artistes Modernes, an interesting display of water colors and etchings by Maurice Hillecamp, who has devoted his life to studying France of bygone days, and who carries us through the most picturesque cities of old France, Rouen, Versailles, Viré, Pontoise, etc.

At Bernheim, Jr.'s, Mr. Seyssand is exhibiting a series of landscapes. The catalogue includes some sixty numbers. It may be recalled that this young artist in previous exhibitions furnished reasons to hope better from his talent. The examples he has now placed before the public are, with only a few exceptions, treated superficially and his drawing is painfully weak.

Some American artists in this city have recently formed a new artistic organization, under the title "The New Society of American Artists in Paris." There will be no manager, chairman or president. The interests of the society will be concentrated in the hands of an

advisory board, the election of which resulted in the choice of Messrs. Weber, Steichen, McLaughlan, Maurer and Brindley. Other members of the society are Messrs M. A. Fisher, John Marin, J. E. Kunz, R. J. Coady, Albert Worcester, R. H. Duffy, J. Davidson, P. Bruce, etc.

Some first-rate paintings last week under the hammer at the Hotel Drouot: A large canvas by Bougereau, "La Toilette de Venus," was bought for \$2,600 by Mr. Harilaos, in competition with Mm. Bernheim, Jr., and Petit. Three Corots were disposed of at the following prices: "Evening," \$2,020 (Mr. Bonjean, in competition with Mr. Petit); "Landscape in Burgundy," \$1,240 (Messrs Arnold and Tripp) "A Scene at La Ferté sons Jouarre," \$1,000 (Arnold and Tripp). A magnificent Detaille, "The Captured Flag," was secured for \$1,440 by Mr. Bernheim, Jr. A Cazin, "Summer Evening," fetched \$930.

A special cable to the New York Tribune says:

Under the auspices of the French Alpine Club the Society of Mountain Painters opened their eleventh annual exhibition March 14 in the Boulevard St. Germain, the interest of which is heightened by a retrospective show of characteristic canvases by deceased painters, Chartran, Dameron and Ranvier.

Another retrospective collection of even greater importance is that of pictures, water colors, drawings and sculpture by Daumier, the great caricaturist of the last century, at Eugene Blot's, in the Rue Richepane. The two paintings of Don Quixote and Sancho Panza and the drawings of Napoleon are specially interesting.

Delpy, who is one of the last survivors of the old Barbizon school, exhibits about sixty landscapes at Danthon's, in the Boulevard Haussman. Normandy and Brittany have, as usual, chiefly attracted him.

Another follower in the footsteps of Constable, Corot and Turner is Soullard, whose charming notations of Paris environs are to be seen at the Cametron Gallery, in the Rue Laffitte.

At Georges Petit's Gallery Charlet displays luminous studies of atmosphere which amply bear out the big reputation he has already made for himself, especially in America.

At the same gallery the exhibition opened March 13 of the Societe de Peintres et Sculpteurs, under the presidency of Auguste Rodin. This is one of the most interesting art manifestations of the year. Sargent contributes his famous portraits of Lady Sassoon, which hangs next to two admirable compositions by Albert Besnard, one a monochrome preparation for the figure of a man, the other a lake scene, with a swan and a nude woman. J. W. Morrice is represented by impressionist views of Venice, Auguste Rodin by a group of two bronze figures and a bust of Joseph Pulitzer, which will rank as one of his masterpieces.

The Societe des Artistes Francais now possesses a home for aged and destitute artists. The house and grounds, which are situated at Montlynon, near Ermont, Seine-et-Oise, were donated to the society by Mme. Jules Comte.

SALE OF FIRST EDITIONS.

"The Sister Years," said to be the rarest book in all Nathaniel Hawthorne's writings, sold at auction March 5 at the Anderson Auction Rooms, No. 5 West Twenty-ninth Street, for \$276, the highest price paid at the first session of the sale of first editions, belonging to the collection of Charles E. Pyser, of Paterson, N. J.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Etchings and lithographs by modern German artists.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Clausen Galleries**—Pictures by Malcolm Fraser to March 28.
- Cottier Galleries, 3 East Fortieth St.**—Pictures owned by the late James S. Inglis to March 31.
- Durand-Ruel Galleries, 5 West Thirty-sixth Street.**—Paintings by L'Oiseau to April 11.
- Ehrich Galleries, 465 Fifth Avenue.**—Exhibition of early Dutch and Flemish art.
- Fay Galleries**—Contemporary American Art to March 30.
- Katz Gallery**—Recent works by Cullen Yates, Will S. Robinson and William Ritschel to April 6.
- Knoedler Galleries, 355 Fifth Avenue.**—Special exhibition of Whistler etchings to March 28. Portraits by Percy Wild to March 26.
- Lenox Library**—Etchings and lithographs by modern Dutch artists. Also etchings made by a new process by Ozias Dodge.
- Macbeth Galleries, 450 Fifth Avenue.**—Paintings by deceased American artists from Gilbert Stuart to Whistler, Inness, Wyant and Minor.
- Metropolitan Museum**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum**—Special exhibition of the late Augustus Saint Gaudens' works.
- Montross Galleries, 372 Fifth Avenue.**—The annual exhibition of "The Ten."
- National Academy of Design**—Annual Spring exhibition at the Fine Arts Galleries, 215 West Fifty-seventh Street. Open daily from 9 A. M. to 6 P. M., and 8-10 P. M. Sundays 1-4 P. M. Admission 50 cents. Free days, Tuesday, Friday and Sunday. Open to April 13.
- National Arts Club, 119 East Nineteenth Street**—Municipal Art Society seventh annual exhibition to March 27.
- New York School of Art, 2237 Broadway**—Paintings by Walt Kuhn, M. Peterson and Ernest Fuhr to March 31.
- Noe Galleries, 477 Fifth Avenue.**—Pictures by Walter L. Palmer, through March 25.
- Oehme Galleries, 320 Fifth Avenue.**—Paintings by Raphael Lewisohn.
- Photo-Secession Galleries**—Photographs by Edouard J. Steichen to April 2.
- Powell Gallery**—Landscapes by Arthur T. Hill to March 28.
- Pratt Institute, Brooklyn**—Ecclesiastic, memorial and historical art loaned by J. & R. Lamb, to April 10.
- Tooth Gallery, 299 Fifth Avenue.**—Special exhibition modern Dutch pictures.

EXHIBITIONS NOW ON.

Union League Exhibit.

The last monthly exhibition of the season at the Union League Club, which opened too late for notice last week, and closed on Wednesday last, was of some twenty-six American pictures owned by members of the club.

It was not in any way a notable display, and reflected little credit on the individual taste of some of the owners. It ranged from old hard and panoramic canvases by J. G. Chapman and Albert Bierstadt to the recent dramatic scenic portrayal of a stage-coach about to be attacked by Indians of Frederick Remington, entitled "A Taint in the Wind," and Robert Reid's tender reminiscence of last summer, "The Red-winged Blackbird," loaned by Mr. William H. Bliss.

Two of the examples of George Inness shown were distinctly below par, but it was a pleasure to see again the fine "Gray Lowery Day," which was loaned by Mr. John D. Ladd, and which brought the record auction price for an American landscape of \$8,000. The really good pictures in the display were George De Forest Brush's early "Aztec Sculptor," C. M. Dewey's "House in the Field," Paul Dougherty's "Leaping Wave," Childe Hassam's "Orchard in Summer," Thomas Hovenden's good genre, "Their Pride," Julian Rix's "Twilight," R. M. Shurtleff's "Old Wood Road," George H. Smillie's "Spring Idyl," and the well-drawn, if somewhat hard, "Study in Black" of Harry Watrous.

Pictures at Engineers' Club.

In marked contrast to the Union League exhibition, above discussed, was that held at the Engineers' Club in West Fortieth Street from March 14 to last Thursday evening, and which was organized and arranged by the club's Art Committee, composed of Mr. J. R. Andrews, Dr. Alexander C. Humphreys and Mr. E. F. Bartlett. This display was made up of some 67 pictures, both foreign and American, and were, for the most part, loaned by Dr. Humphreys, J. R. Andrews, J. G. Shepherd, and such well known dealers as Scott and Fowles, Durand-Ruel, Julius Oehme, N. E. Montross, Charles Kraushaar, Herman Schaus and the Cottier Galleries. It represented no one school or period, although most of its examples could be called modern, but was simply a show of thoroughly good pictures, selected with knowledge, taste and judgment. It was interesting and instructive to note how well the American pictures shown held their own with the foreign works. A. L. Groll's fine large Arizona landscape, for example, hung well with some rarely good canvases by the French impressionists, Sisely and Pissarro, and Wyant's atmospheric landscapes went well with two exceptionally fine Daubignys loaned respectively by the Oehme and Durand-Ruel Galleries.

There were no inferior pictures in the display, but perhaps the best were Blakelock's "Gypsy Encampment," Boudin's "Juan-les-Pins," Charlotte B. Coman's "Fall of the Year," Daingerfield's "Young Shepherd," Charles H. Davis' "Clouds and Hills," H. G. Dearth's "Moonrise," Degas' "Danseuses," Dougherty's "Twisted Ledge," Ben Foster's "Bosky Dell," George Fuller's "Girl with Turkeys," Childe Hassam's "Florence," Winslow Homer's "Voice from the Cliffs," George Inness's "Tenaflly Oaks—Autumn," Jacob Maris's "Mussel Gathering," Homer Martin's "Newport Neck" and "Low Tide—Honfleur," three charming and characteristic Mauves, loaned by Mr. Shepherd; Willard L. Metcalf's "Rendezvous," a choice little Millet, "Hagar and Ishmael," a splendid Monticelli, "Fete Champetre," loaned by Scott and Fowles; J. F. Murphy's "In October," H. W. Ranger's "Becky Cole's Hill," a Ribot of exceeding quality, "Le Recureuse," loaned by Durand-Ruel and Company; Theodore Robinson's "Gathering Plums," William Sartain's

"Meadow," an exceptionally fine example, and good examples of Sisley, Twachtman; Horatio Walker's "Oxen Drinking," two fine Weissenbrachs; the large and superior Van Marcke, already noticed in the ART NEWS, loaned by Scott and Fowles, and a series of small Arizona sketches by Albert Groll, very characteristic and full of color and air, loaned by Herman Schaus.

Dr. Humphreys and his associates can congratulate themselves on the best club art display of the season, barring only the show of Mr. Frick's pictures at the Union League.

Three Displays at Knoedler's.

The Knoedler Galleries, No. 355 Fifth Avenue, now hold several exhibits all of interest and some of charm. In the window is shown Irving R. Wiles' full-length seated portrait of Julia Marlowe, admirable in every way, while upstairs are Miss Helen Watson Phelps' half-length speaking likeness of Mrs. Dr. Charles Phelps, and Mrs. Leslie Cotton's three-quarter length seated portraits of King Edward and Mr. Brayton Ives. Of these the presentment of Mr. Ives, painted three years ago, is the stronger and the more convincing. The portrait of King Edward is too faithful in the rendering of the spotty complexion, but it is well drawn and posed, and has resemblance.

In the larger upper gallery are ten portraits and a landscape and figure by F. Percy Wild, of London. The portraits, which include groups of the three children of Mr. Edwin Parsons, and the three children also of Mr. Robert Moore, of New Orleans, these painted half life size, and several full-lengths, are smooth and finished, those of the children groups so smooth as to suggest colored photographs on ivory. There is good rendition of color in the full length of Mr. Westmoreland Davis in his hunting coat of red, and the portrait of Mrs. Davis is presumably a good likeness. But the work of this English artist is not inspiring. He draws correctly, but his figures are posed stiffly, save only in the half life size of his daughter, which has grace and movement. The large landscape and figure, shown at the Royal Academy, is the best picture displayed, with good light and air and a charming sense of outdoors.

In the Outer Gallery are fourteen portrait sketches and studies, mostly heads, done in sanguine, pastel and Russian carbon, by William Carey Brazington. These are most attractive, well drawn and excellent in expression. Perhaps the best are those of Gen. Horace Porter, Sir Caspar Purdon Clarke, Mr. John C. Hasbrook, Mr. Sidney B. Veit, Miss Clarissa Bisell, of the artist's brother and of Miss D.

In the Lower Gallery are eight lithographs and forty-six etchings by Whistler, the latter made up of selections from the Thames and Venice series and scattering plates, and all good impressions.

An exhibition of recent sculptures by Pierre Feitu, the French sculptor, now resident in New York, and whose work has much charm, will open in the galleries on March 27.

Old Masters at Ehrich Galleries.

Twenty-four examples of early Dutch and Flemish art are now on view at the Ehrich Galleries, No. 463-465 Fifth Avenue. The display is an attractive one and will appeal to individual and varied tastes. Those pictures which stand out the most from their fellows to the writer, are a St. Peter, given to Nicolas Berghem, strong and rich in color, an important canvas, giving

(Continued on page 7.)

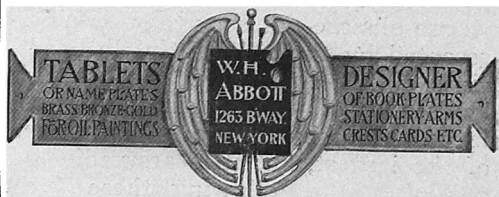
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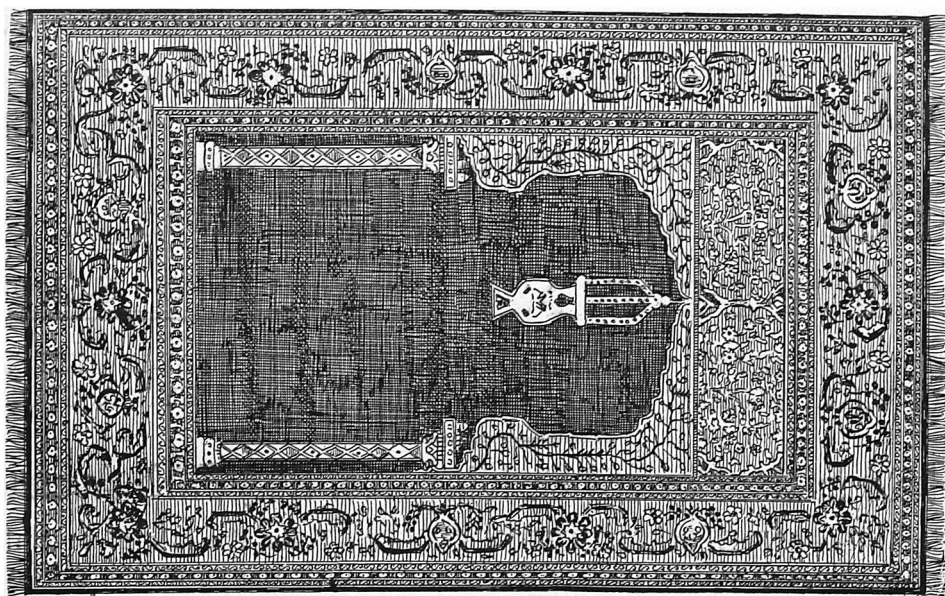
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en to Cuyp, "The Stirrup Cup," a "Fortune Teller," by De Gelder, a large and fine still life by De Heem, a portrait of the artist by Quentin Matsys, "The Shepherdess," given to Paul Moreelse, a large canvas, "Susannah and the Elders," by G. Schalken, a striking work, glowing like Rubens in hot color. The "Fakir" of the school of Jan Steen, and works given to the elder and younger Teniers, Terburg, Van der Velde, Van Ostade and Van Sorel.

Painters at Fay's.

Says James Huneker in the New York Sun:

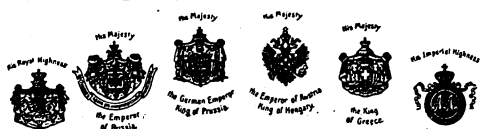
"Over on Forty-second Street at the Fay Art Galleries, 43-45 West, James Fay, who always carries an umbrella on clear days, and also has moved from Fourth Avenue to a former clubhouse, there are twelve or fifteen young chaps exhibiting oils and drawing which will make you gasp by their audacity—and artistic incapacity. Luks, Henri, Glackens are simply outdone and parodied.



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Among a number of new canvases recently imported by the Blakeslee Galleries, No. 366 Fifth Avenue, and which are on view there, is a remarkably fine and interesting early Italian decorative work by Petro Francisco Mola. The picture, which is in excellent preservation, was purchased at the recent Duke of Sutherland sale in London. It is entitled "Venus Arriving at the Isle of Cytherea," and depicts the Goddess, borne to the strand in a chariot drawn by sea-horses, with attendant cupids around the chariot and flying aloft. The canvas is charmingly decorative and beautiful in color. The composition is admirable, and the cupids so resemble those of Boucher, as to suggest that the early French master may have known and studied the work of Mola, who lived 1612-1618.

A "Head of an Old Man" by Govert Flinck, splendid in expression and fine in color, Rembrandtish in effect, and a virile portrait of the Earl of Digby by William Dobson, are also canvases of note in these galleries.

Mr. Louis Ralston, of No. 326 Fifth Avenue, has recently sold perhaps the most important example of Ferdinand Bol which has come to America. The canvas came from the Talleyrand sale.

The exhibition of pictures by Raphael Lewisohn, of Paris, at the Oehme Galleries, No. 465 Fifth Avenue, has been and continues to be largely attended, and is perhaps the most successful "one man" show of the season. The artist has received many and deserved compliments on his strong and interesting work from leading American painters and collectors. It is not often that America welcomes so earnest and able a painter as Mr. Lewisohn and especially one who is allied by ties of blood and kindred to this country, but who has been for most of his life resident abroad.

Mr. Herman Schaus, who went to Paris a few weeks ago, and who attended the recent Cronier sale in that city, where he made several purchases, recorded on another page of this issue, will sail next week to return.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, there has been during the week a special display of pictures by Huguette, Boudin, Delpy, Lepine, Pissarro and Monet, all carefully chosen and superior examples. The three Monets were especially important and included two uprights clear and fresh in color and atmosphere, and depicting scenes in the French harbor of Fecamp. There will be opened to-day at these galleries an exhibition of pictures by L'Oiseau, to remain through April 11.

The week at the Fifth Avenue Art Galleries has been a full one, with the exhibition and sale of the exceptionally fine and choice collection of textiles, embroideries and laces, formed by Mr. Benjamin Benguiat. The result of the sale will be given next week.

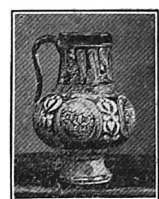
A trustee's sale of antique furniture, old silver and other rare objects, and which includes some unusual examples of Chippendale, Adams and Dutch marquetry, by order of Dittenhoefer, Gerber and James, attorneys for the trustees, will take place in these galleries on Monday and Tuesday next, March 23 and 24, at 11 A. M. and 2.30 P. M. each day.

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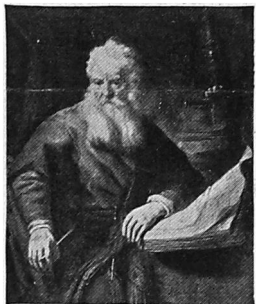
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